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URMC FMphasis

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Upcoming Shows:
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WRMC FMphasis Arrives; Creators Hope For Good Reception

This publication is the love child of three ex-high school newspaper editors cum Middlebury English majors cum WRMC general board members with no actual jobs at WRMC. As such, we were eager (and available) to take on the job of creating FMphasis. We repaired ourselves to a distant computer lab in Bi Hall, put on our funny glasses (see pictures below), and got to work.

The result is the eight-page extravaganza you now hold in your hands, a veritable smorgasbord of information about everything from upcoming shows on campus to music reviews to what Midd's own musicians are listening to. There are attractive pull-out posters for your wall, such as the WRMC Spring 2004 Program schedule, and there is a preview of the Sepomana music festival, which is only a weekend away. There is also no shortage of entertainment and mild pretension: note for starters headlines such as "Enon Comes Anon" (English majors, we three) and Dan Roda's Celebrity Playlist.

So repair yourself to somewhere comfy, don your funny glasses, turn your dials to 91.1 (and your computers to wrmc.middlebury.edu) and FMphasize to your heart's content! And don't forget to thank Ryan Abernathey whenever you see him - in fact, EVERY time you see him - for helping us make FMphasis happen. Without Ryan, we might never have figured out how to use Adobe Illustrator, let alone how to get to this computer lab. Let's say it one more time, just to, you know, emphasize: Thanks, Ryan. And with out further ado: FMPHASIS!

Ali, Christina, & Jocey

Jocey Florence

Christina Galvez

Ali Shapiro

photos courtesy of Laura "put it in a film canister" Beerits

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THE SCOURGE OF THE COMMONS SYSTEM:

How a Failed Experiment is Destroying Life at Middlebury College

By Ryan Abernathey

Why is the Middlebury administration intent on destroying social life at our college? The apparent goal of the trustees and Old-Chapel bureaucrats is to reduce Middlebury to a glorified prep school. The ultimate consequence of the Commons System and the official social agenda in general is the elimination of students' freedom. Those who plan Middlebury's future must abandon these efforts and recognize that nothing is more detrimental to the quality of life at a college than the oppression of students' nature with an artificial social order, because frustrated students become apathetic. In what follows I will explain a fact that everyone already knows: the Commons System is a failure. I will also suggest some ways to salvage social life at Middlebury before it is too late.

The Commons System is a drain on the enthusiasm and energy of students. It is a meaningless bureaucracy. It stands for nothing in particular, so it's no surprise that no one cares about it. Why should they? Students have more important things to worry about. They devote their precious free time to the things that matter most to them, like friends, sports, and serious interests in the arts. Commons pride? What a ridiculous idea. Students are assigned a commons at random. If there are indeed meaningful differences between commons such as to warrant pride, if one commons really is better than the others, the situation is highly unjust. If there are no such meaningful differences, then commons pride is analogous to racial pride or blind patriotism. Do we really want to encourage such tendencies? A commons is too general an organization to deserve any strong feelings. It is utterly bland, and this blandness will become the status-quo if the Commons System prevails.

I have a high regard for my fellow students. I believe that if students are given adequate resources they will organize themselves into groups that will provide a rich cultural and social experience for everyone. This is true because the student body is composed of intelligent, motivated, diverse, interesting young people. Incoming freshmen are very aware of their individuality thanks to the demands of the college application process. Each has written essays expounding on his or her unique personality, interests, and qualifications for acceptance to Middlebury. If these interests are cultivated, they will blossom into meaningful contributions to our community. But if they are frustrated and discouraged, we lose these contributions forever. The students give up and become passive consumers of whatever culture happens to be available.

Students are obviously willing to invest immense effort toward pursuits that interest them. Just look at the number of student organizations that exist on campus. No matter what the mission of the organization, Middlebury social life is enriched whenever a student dedicates time to anything outside himself. Even the slightest contribution such as hanging posters or brainstorming ideas makes Middlebury a more exciting place. To make Middlebury College a good place to live, students must be able to have fun doing things that enrich the community itself. This happens only when they have the opportunity to pursue their own interests in academics, athletics, the arts, or even just parties.

One of the main criticisms of the Commons System, and especially decentralized dining, is that minority students feel more isolated. Middlebury simply isn't big enough to statistically assure that each commons will have a significant number of minority students. I wish to extend the idea of diversity beyond simple ethnic divisions to recognize the enormous social and cultural diversity present among all students. Diversity doesn't just mean skin color. It means diverse interests and cultural needs. Everyone brings something to the Middlebury community that he or she wants to share with other students. This is most efficiently accomplished when students with similar interests unite to pursue their goals and share their talents together. The decentralization espoused by the commons makes it harder for people with similar cultural interests to find one another. Their natural inclination to pursue their interests is suppressed, and they pursue nothing. Perhaps Commons are successful at larger colleges, but Middlebury is too small to support the concept.

Student Organizations must unite to preserve our power in the face of the Commons System. Not only do the Commons control most of the common spaces on campus, which student organizations need for their events-they also distract potential members and participants with their frivolous activities. I have the utmost empathy and compassion for the members of Zoo, the latest victims of Middlebury's social engineering agenda. In fact, I respect and admire any group that stands for something concrete, even if it stands for sketchy parties, chauvinism, and keg-stands. The administration is intent on destroying the social houses one-by-one because of the loyalty they foster, at the expense of commons pride, among their members. Social house members care enough about their house to really devote time and energy to it, and that inevitably makes Middlebury a richer community. The same goes for the many students who devote endless hours to groups such as AAA, ALC, DMC, ISO, MASO, MOQA, The Campus, The Crampus, FAM, GT Breakers, and countless others. These people are on all on the same team, even though we often compete for money, members, and attendance at our various events. Our enemy is apathy, and no one bears greater responsibility for the apathy at Middlebury than the Commons System.

The intense involvement of non-students in Commons Councils events renders these groups even more insubstantial. Although McCardell believes that these administrators "fill an adult void in the lives of our students," when they become over-involved in planning events, they only serve to hamper students' growth and maturity. (Disclaimer: these are all very nice people, and they can provide valuable guidance and emotional support. I'm referring only to the planning of social events.) All student organizations accomplish their goals without a secretary, a Dean, and a Faculty Head holding their hands along the way. We benefit immensely from the help of CCAL, but the relationship is fundamentally different. Furthermore, the CCAL office is understaffed and has less administrative clout than a single Commons dean. Student leaders learn how to get things done for themselves despite all the obstacles in their way. And across the board, the events promoted by student organizations are more interesting, fun, and enriching than the commons events. One commons is shameless enough to actually sponsor a "Prom." Nothing is more indicative of the childish nature of Commons events. The Commons entice people to come to their meeting with free pizza sticks and Fondue Friday. Meanwhile, all student organizations are expressly forbidden to spend their budgets on food. (Not that they would anyway-they have better uses for their limited funds.) This discrepancy is an excellent illustration of the preferential treatment given to the Commons at the expense of student organizations.

The Commons must be stopped. Stop giving money and power to the most boring, lifeless groups on campus. The alternative I propose is simple. Roll back the Commons System. Reinvest the money in student organizations. Give student organizations adequate budgets, control over their own space, and the power and visibility to take bold initiatives. Strengthen the social house system. Create an "arts house", like many other schools already have, where students can truly integrate their artistic pursuits with their residential life. Build a recording studio to support campus musicians. Strengthen and expand Weybridge house to encourage student environmentalism. Strengthen and expand the language houses to enrich our community with foreign cultures. Create a council where the leaders of student organizations can communicate and collaborate. Do these things and watch Middlebury College blossom. But force students into an unnatural social system that discourages individuality and promotes childlike tendencies, and you will see Middlebury College fade. Ten years from now once the implementation of the Commons System is complete, prospective students will see how boring our college will have become. They will not apply, and we will lose prestige. Ten years from now once the Commons agenda is fulfilled, alumni will leave Middlebury with tepid memories and weak friendships, hardly more grown up than when they left high-school. They will not contribute. This fact alone will eventually prove to the Trustees that I speak the truth. Down with the Commons. Long live Middlebury.

CELEBRITY PLAYLISTS: *Midd's Own Musicians Share Their Musical Tastes*

Celebrity: Josh Bookin
Band: Larson
Band Members: Josh Bookin, Connor Sheldon, Jon Larson, Alex Banys, Chris Lizotte, Chris Nielson
Sound: Dave Matthews meets Journey near the Beirut table at a really jumping party.

JOSH'S PLAYLIST

1. **CAKE** *Jolene* "John McCrea's lyrics are true. He figured life out, and yet still claims to know nothing. The guitar riff on this song begs to be played." 2. **THE BEATLES** *I Want You (She's So Heavy)* "McCartney wails. The Beatles play the blues. My favorite song of theirs, period." 3. **JETHRO TULL** *Cheap Day Return* "The harmonies are fantastic with such an English folk overtone." 4. **GREEN DAY** *Christie Road* "A 50's-style ballad of boredom ending with a ridiculous three-chord conclusion. BJ was the reason I started playing guitar. A little respect." 5. **PINK FLOYD** *Bike* "Yeah, I've got a mouse. David Gilmour is amazing." 6. **SANTANA** *Europa* "Another guitar icon, a gorgeous theme with brilliantly rich tone." 7. **JAMES BROWN** *Say It Loud, I'm Black and I'm Proud* "A pioneer of the rock'n'roll I was raised on." 8. **NEIL YOUNG** *Keep On Rockin' In The Free World* "The first connection between my generation's rockers and those of the past." 9. **STEVIE WONDER** *Big Brother* "This song just flows so lightly, yet with a message. One of the best albums I own is Talking Book." 10. **TORI AMOS** *Winter* "My introduction to Tori at age ten. The texture of her voice with the piano gives me the chills." 11. **EKOOSTIC HOOKAH** *Dragonfly* "Seeing these guys host a festival was an amazing experience. From the heartland of Ohio, Sweeny drives this song." 12. **DAVE MATTHEWS** *Any-noise, Anti-noise (Live 7/23/93)* "The emotion in this performance touches a rare place in my listening mind. This is special - I don't care what anyone else says." 13. **CREAM** *Sunshine Of My Love* "One of the first songs I learned how to play. Cream epitomizes musicianship from every angle of the band."14. **TALKING HEADS** *Cities* "This song has got the funk with the unadulterated voice of David Byrne." 15. **GENE HARRIS** *Black and Blue* "My dad turned me on to Gene Harris. Smooth jazz birthed from the blues with a great tune." 16. **SMASHING PUMPKINS** *Fuck You (An Ode to No One)* "In my opinion, the best off of Melancholy and the Infinite SadnessÖfor its honesty and James Iha's thrash." 17. **RADIOHEAD** *Like Spinning Plates* "The torment chokes me while listening to the live version of this song featuring Thom and his piano. It reminds me of a painful but important part of my life." 18. **LED ZEPPELIN** *Since I've Been Loving You* "Zeppelin doing what they do best: the blues, so sultry, a variation on the twelve bar featuring both clean and distorted Jimmy."19. **THE SAMPLES** *Oceans of War* "I love these lyrics: well-written, concise, and complicated."

"I have a hard time thinking about favorite songs, because I try to listen to albums straight through as a unit. These choices I guess represent both some of my biggest influences as a musician (Bela Fleck, Tony Rice, Greg Brown, Paul Simon) and material that I find just plain interesting (Ali Farka Toure, MMW, Fela, Thelonious Monk). I play mostly bluegrass and folk, but my tastes have been shifting more towards Jazz recently. One thing I think is really important is to share music, so if anybody wants to listen to any of these songs/albums just let me know. Spread the love is what I sayÖ"

PHIL'S PLAYLIST

1. **RY COODER** *Billy the Kid*
2. **PAUL SIMON** *The Obvious Child*
3. **MARK O'CONNOR & EDGAR MEYER** *Mama Yo-yo Ma*
4. **RUSS BARENBERG & EDGAR MEYER** *Big Sciota Jerry Douglas*
5. **GREG BROWN** *Laughing River*
6. **MEDESKI, MARTIN & WOOD** *I Wanna Ride You*
7. **THE NITTY GRITTY DIRT BAND** *Nine Pound Hammer*
8. **JOE PASS** *Bluesology*
9. **THELONIOUS MONK** *Blue Monk*
10. **RY COODER AND ALI FARKA TOURE** *Amandrai*
11. **TIM O'BRIEN** *I've Endured*
12. **FELA ANIKULAPO-KUTI** *Everything Scatter*
13. **TONY RICE** *Little Sadie*
14. **BELA FLECK &THE FLECKTONES** *Stomping Ground*
15. **CAKE** *Italian Leather Sofa*

Celebrity: Phil Aroneau
Band: The Lemon Fair String Band
Band Members: Phil Aroneau, Mike Ives, Jeremy Osborn
Sound: Upbeat, acoustic fun lovin' bluegrass.

Celebrity: Allen Wilcox
Band: Penelope
Band Members: Allen Wilcox, Andrew Bishop, Ryan Abernathy, Mike Rimoin, Matt Longo, Andy Lynch
Sound: If Morrissey, Stephen Merritt and Thom Yorke had a wild night of Bacchanalian revelry and woke up in bed together, their morning after conversation might sound something like Penelope.

ALLEN'S PLAYLIST

1. **GODSPEED YOU! BLACK EMPOROR** *Lift Your Skinny Fists Like Antennas to Heaven; Slow Riot for New Zero Kanada EP* "Lift Your Skinny Fists is the most powerful and viscerally attuned statement from Montreal's grandest rock band, GY!BE. Slow Riot is an isolated instance of shimmery hope." 2. **TORTOISE** *Millions Now Living Will Never Die* "Tortoise is the dope shit, they really hit the nail on the head." 3. **JOHN CAGE** *Interdeterminancy Vols. 1&2* "John Cage is an honest, hardworking artist. His music is truly inventive and very fun to listen to. Fun is essential." 4. **THE UNICORNS** *Who Will Cut Our Hair When We're Gone?* "It's the first thing I sing when I wake up." 5. WILCO Yankee Hotel Foxtrot "This is Jeff Tweedy's most mature composition." 6. **COLLEEN** *Everyone Alive Wants Answers* "Colleen you shouldn't kill yourself to listen to, but she's pretty cool and totally French." 7. **PAPA M** *Live from a Shark Cage* "This is stark, thoughtful, personal, and is important to the history of my current relationship with Jocey." 8. **SQUAREPUSHER** *Budakon Mindphone; Go Plastic* "Squarepusher is a genius and these are his two most accessible albums." 9. **BONNIE 'PRINCE' BILLY** *I See A Darkness* "Bonnie 'Prince' Billy is a sad prince." 10. **TZIMON BARTO** *Chopin's Preludes and Nocturnes* "Barto plays Chopin as saucily as anyone, even Gould." 11. **GLENN GOULD** *Bach's Goldberg Variations, 1955&1981* "See above." 12. **ASSORTED RADIOHEADÖ** "Radiohead doesn't need my seal. As the saying goes, "A good wine doesn't need a bush," meaning that you don't need to hang ivy in the window to point out that Radiohead is king of it." 13. **PREFUSE 73** *Vocal Studies and Uprock Narratives; Extinguised; Outtakes* "Prefuse 73 is the newcomer. Stronger/more accessible/better sense of humor than Squarepusher."

Celebrity: Alison Lacivita
Band: Goodnight Moon
Band Members: Alison Lacivita, Bex Kanengiser, Ali Shapiro, Kim Harding, Jocey Florence
Sound: Experimental Indie Rock for the slightly hard of hearing or the very drunk.

"Over spring break, I went to New Orleans. By car. With my parents. Forced to sit in the back seat for 55 hours, with a recently broken iPod, I was faced with a challenge. I had to make a mix that could be listened to for up to ten hours on repeat, for Lacivita the elder refuses to change CD's while driving. After careful deliberation, I came up with the followingÖ"

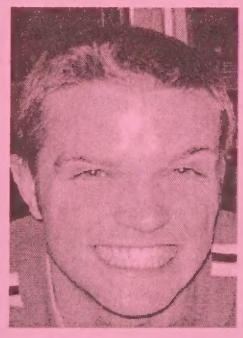
ALISON'S PLAYLIST

1. **MODEST MOUSE** *Interstate 8*
2. **BOARDS OF CANADA** *Roygbiv*
3. **ZERO 7** *Warm Sound*
4. **THE SMITHS** *Frankly, Mr. Shankly*
5. **MIXEL PIXEL** *My Animal*
6. **BUILT TO SPILL** *Else*
7. **INTERPOL** *PDA*
8. **PURE GOLD HENRY** *The Wisdom of Harry*
9. **STEROLAB** *Percolator*
10. **PULP** *Weeds*
11. **PORTISHEAD** *Mysterons*
12. **NIGHTMARES ON WAX** *Fire In The Middle*
13. **NICK DRAKE** *Things Behind the Sun*
14. **LOW** *Like a Forest*
15. **THE ELECTED** *Greetings in Braille*
16. **SUN KIL MOON** *Carry Me Ohio*
17. **RADIOHEAD** *Paranoid Android*
18. **MORRISSEY** *Why Don't You Find Out For Yourself*

DAN'S PLAYLIST

1. **THE SWIRLIES** *Wrong Tube* "These girls are noisy and sweet. I dig them. Their noisemaking is gutwrenching yet pleasing and whimsical. This rock band is more artistic than Machiavellian."
2. **MASS HYSTERIA** *Please Please Please* "This song is so catchy. It is a very nice love song. Sentimental ska. That is why it is cooler to fall in love and be like a child than to move to a city and have a competetive rock band."
3. **FEAR** *I Don't Care About You* "This song might have been written around when I was born but it totally resounds with the disregard for human life that a city can nourish. The lyrics describe watching a man dying of starvation and just laughing at him. The irony here explains why I will not go to a city or have a band that is competitive like everybody else."
4. **TOTAL CHAOS** *Baby, I Hate You* "This song proves that it is sometimes a good idea to write songs while drunk about people you don't like, instead of whording all your radio power and using it to destroy grass roots music scenes like some kind of radio George Bush or John Kerry."
5. **TUGBOAT ANNIE** *Stay Inside* "Sure, these guys are trying to sound like Nirvana. But Nirvana was cool, and Tugboat Annie does have some very original aspects.. "I can't find you on my radio now. I can't find you on my TV screen now." If by "you" they mean radio politricksters and power hungry music freaks, godsend, my boys, ojala!"
6. **SWEET BABY** *Champaigne From a Shoe* "This new love song is so happy and fun. Love songs are not obsolete if they are heartfelt and original like this one. Nicely done. It gives me a good feeling, like maybe it is not chill to be a competitive, frustrated rockstar who whordes all of his/her radio power. It is better love and be loved by a few good people than by a mob of counterfeit scenesters and closet-emo fools."
7. **CLEVELAND BOUND DEATH SENTENCE** *Rumbleseats and Running Boards* "This girl has no inhibitions. She is what all of the radio-rock-music freak wannabe's want to be."
8. **RUMBLESEAT** *California Burritos* "This sentimental song is acoustic. Heartfelt. "I can't stand feeling nothing. I can't stand feeling old. I can't stand standing for nothing when standing up is all I know." The lyrics of this song makes one wonder, what do I stand for? Nothing? Power? Competition? Music supremacy? Personally, I can't stand it."
9. **BLACKTOP CANDACE** *Worthwhile* "This is a slower, bleeding heart type punk song for those times when you are all alone at night driving down the highway on a John Deere fourwheeler with no head or tail lights and no Pepsi or Coke."
10. **INSPECTOR 7** *Have Another Party* "This song makes me want to take my pants off and take a piss on the front tire of our "lead" guitarists Volvo."
11. **THRICE** *To Awake and Avenge the Dead* "Maybe the only reason I like this band is because the guitarists older brother used to beat me up in elementary school. You hardcore Thrice fans may be disappointed to find out that they started out playing out at Churches and Christian Centers all over Irvine and Orange County. But, boy, these closet Jesus-freaks sure are talented."

Celebrity: Dan Roda
Band: The Royal We
Band Members: Dan Roda, Raime Masket-Roth, Ian Mevorach, Dave Tierney, Jim Pergolizzi
Sound: Danceable, rowdy punk with controversial messages. Reminiscent of the early recordings of epic band "Clitty and the Vaginas."



Celebrity: Perry Blackshear
Band: None of the band members seem to know what their band is called
Band Members: Perry Blackshear, Andres Arazoza, Ryan Bogart, Ned Courtemanche, Mike Hunihan
Sound: Sex, Drugs, Rock 'n' Roll and a great cover of *Forgot About Dre*

PERRY'S PLAYLIST

1. **VAN MORRISON** *Tupelo Honey* "It is impossible to be unhappy while listening to this song. Try it."
2. **RADIOHEAD** *My Iron Lung* "I hadn't listened to The Bends in a while and suddenly this song just attacked me like an alien."
3. **THE WHITE STRIPES** *Ball and Biscuit* "So I had this dream one time where I was standing on this lake with a girl and I was talking to her about this song, and suddenly this huge magical amps the size of trees appeared, and I was holding a guitar, and I found that I could play the guitar solos from this songs, and it was like the best dream ever."
4. **BJORK** *New World* "I want to be Bjork, or eat her."
5. **ARETHA FRANKLIN** *Dr. Feelgood* "My dad is obsessed with this song and sings it all the time in the shower."
6. **AIMEE MANN** *Save Me* "See Magnolia."
7. **SPOON** *Lines in the Suit* " If I could write songs 1/32534583497 as cool as this, I would like, die."
8. **FIONA APPLE** *Fast As You Can* "I'm hopelessly attracted to girls that I'm pretty sure could totally destroy me. Hence Fiona and I."
9. **THE WRENS** *She Sends Kisses* "These guys make failure seem like the goal you should be striving for."
10. **JUMP, LITTLE CHILDREN** *Cathedrals* "From my hometown, he has a unbelievable voice, like an innocent little lounge-singer Thom Yorke."

FMphasis on: SEPOMANA

A Preview from WRMC's Sepomana Manager

By Andrew Bishop

I just wanted to give everyone a little background on the two bands coming to play at the Sepomana music festival. These two bands, Calla and Clearlake, promise to put on an intense and original show.

Calla, a trio hailing from New York City, has an outstandingly unique sound, combining slow, mournful guitar-work from lead singer Aurelio Valle (heís incredibly hot, for anyone who cares) with the innovative programming of his companions, Sean Donovan (keyboardist, bassist), and Wayne Magruder (percussionist). Hypnotic bass lines, lush, droning, distorted guitar, and sparse but timely percussion shape their jagged musical landscape, which all amounts to a dazing nostalgia. Sounds like fun, huh? Trust me, theyíre not difficult to enjoy.

Calla (photo courtesy of www.callamusic.com)

We were lucky enough to catch Clearlake on the last leg of their U.S. tour. Residing in the seaside town of Brighton, England, Clearlake has been a growing force in U.K. pop since their first release of Winterlake in 2000. They just put out their second full-length album, Cedars, this past fall, and it has received acclaim both in their homeland and here in the states for its quirky, bittersweet sound. Led by singer/guitarist Jason Peggs, the foursome presents energetic, song-based material with lyrics of an unmistakably British candor and glorious, expansive guitars and keys. The band harnesses enough talent to be able to sway between songs of a characteristically bluesy feel to others that incorporate even the richness of bold string accompaniment. In short, I can say with certainty that they are not to be missed.

Sepomana has always been an event in which WRMC invests a lot of time, energy, and pride, and this year is no exception. Be there.

Clearlake (photo courtesy of www.tagteammedia.com)

Enon Comes Anon: Show Friday

By Lucas Kavner

Enon is the love child of the keyboardist, guitarist, and occasional vocalist John Schmersal, formally of the mid-nineties band Brainiac. As was suitable for quite a few ëthey-could-have-been-really-goodí bands of their kind, lead singer Timmy Taylor died in a car accident and the band disbanded. After a few years, Schmersal formed Enon. They have since acquired a sound that is both completely spastic and genre-spanning, one they can call their own. Theyíre like a dance band for people who pretend they donít like dance music.

On their album High Society, they established a vintage rock/trip hop/synth sound that had the gorgeous Toko Yasuda swapping mic duties with Schmersal, even making a video for MTV out of their song "In This City." The video skyrocketed to number one on TRL. Carson Daly called Enon 'awesome.' Well, the video was good.

Their most recent album, Hocus Pocus, employs the same style as High Society, showing that the band has the capability to tackle almost any style of music while remaining consistently upbeat and dancehall ready. Comparisons to The Dismemberment Plan, Spoon, and even Guided by Voices are appropriate as Enon glide through the album. Sounds cheesy, but there really is something for everyone, even something for you, perhaps?

Come dance up a storm, a storm of dance-rock, on April 9th at 8 oíclock in the Coltrane Lounge.

From the Stereo of the Music Director

By Sara Kinsey

The first truly exciting release that I've seen from Thrill Jockey this year, an album called Back Together Again, is also one of their least experimental releases. Fred Anderson (tenor sax) and Hamid Drake (drums, vocals) have been playing free jazz together for at least 30 years and, although they can no longer be considered avant-garde musicians, they continue to record sessions that are relevant and technically very impressive. Their music is centered on an organic, heavy fluidity. Andersonís tenor is more amiable than aggressive and Drakeís drumming is more seductive than spastic. The first track, ìLeap Forward,î starts it off with a steady, hypnotic beat and Anderson follows with the melody, which he leads throughout most of the album. The best songs have Anderson playing thick notes, generally in three-note-turn-around patterns, and Drake breaking his rhythm to respond to them. "A ray from THE ONE," for example, uses a soothing slowed-down version of this technique to entrap the listener before loosening its focus and speeding up. New trains of thought are developed but they return to some more familiar form of the original melody before all cohesiveness is lost. The result is a song that is both riveting and satisfying, interesting yet intelligible. ìLama Khyenno (heartís beloved)î is the most surprising piece on the album featuring a tribal rumbling of percussion and Drakeís mournful chanting/singing. Anderson takes Drakeís lead and affirms each of his statements (the idea I have here is of a "so true, so true" spoken quietly). The song is appropriately placed at the end of the album and provides an anchor for the ones before, which occasionally reach such resonant depths but always pull themselves up and out at some point. One might argue that so much gravity at the end makes the album lopsided, and thatís true. The song seems to have sucked the listener through the previous loops and turns of the album only to drop him/her into a dark pool and leave them there. Its entrancing drone-like quality makes shadows of everything that came before and leaves the listener in a state that is, well, awesome.

Late Night/Early Morning With Curio Stereo

A Night in the Life of the Friday 3-6 AM Shift

By Tomie Peaslee and Christine Coll

3:27 a.m. Tomie: The new Deerhoof has arrived, and so has my friend Ian from Wesleyan. Both of these new arrivals are quite titillating. He has become adept at controlling the equipment. Quick learner, he is. Ian has told me: got your back, Peaslee. And I thank him for having my back, because I have been tasked with keeping a diary of this 3 to 6 a.m. show that we (Tina and myself) do solely for the sake of self-gratification. Let's not kid around. Who else are we playing for besides ourselves at these lonely hours of Saturday morning? But its alright, this is an enhancer-substitute for any mind-altering substance.

3:51 a.m. Ian writes: On my way out to the bathroom I forgot to put the [stuffed animal] snake in the door jam. I consequently found myself in a jam a few minutes later when I needed to get back inside the studio. The door was locked! Damn jam!

3:56 a.m. Ian: I thought about taking a step towards the door but decided not to. Alternatively, I took a step away from the door.

3:59 a.m. Tomie: My energy bar is beeping and flashing "Low battery." I am tired. Stereo Total is crooning sweet words of threesome action. Hot.

4:07 a.m. Tomie: We've had a good amount of callers and requests tonight. When I say good amount, I mean about three. Usually the only people who call in are Bex and my roommate Celina. In the last couple of weeks they've both proven to be devoted listeners but tonight they sleep. Oh lonesome morning. I would really like to floss my teeth.

4:15 a.m. Tina: I just thought I'd mention how phallic the magneto phone is at such an hour. That, and it's a sickly sweet surreal hour where my French starts to suck. Apparently Annabelle's doing her laundry and listening to our show. Hope our music is worthy of doing laundry to.

4:33 a.m. Tomie: I want to get tangled up in Nico's vocal chords. My iTunes is freezing. This is counterproductive for the gluttonous quantity of music my PowerBook is consuming . . .

5:07 a.m. Tomie: Hot Dog! It is five a.m. and I would like to burrow. Or spoon. My best friend Michelle called from home after we dedicated a Sufjan Stevens song to her. Three cheers for online streaming audio!

5:08 a.m. Ian: The prospect of looking through the millions of CDs in the library here makes me moderately crazy.† When I was in Montreal this past week we had a nice little euphemism for going crazy. We preferred to say "Losing one's virginity" instead of going crazy. So, I almost lost my virginity in the CD archives. Tomie may have been a part of this loss, the thief even. Three cheers for Tomie; given in thanks for late night company. Disclaimer: Sexual implications above should not be taken seriously, could lead to adverse health effects.

5:24 a.m. Tina: I feel sorry for someone out there in Vermont. We've playing some Bhangra tunes as requested by Annabelle. They must think we're messing with their heads. Bhangra to Bjork. Yeah.

5:57 a.m. Tina: I have to give major props to Bex, who just called in, saying that her alcohol told her to wake up. Bex, you rule, thanks for tuning in.†

6:06 a.m. Tomie: The ending of the show and this 3-hour diary is long overdue. The additional word of advice, if you get behind when listening to this record, simply go back to the beginning of the cut and start over. All you need is some patience and a little practice. And soon you will be disco dancing with the best.

For FMphasis
Oooh - the station has a new door lock system?
Yep... Our ability to enter is no longer in the hands of an evil, capricious machine
You mean - the old card swiper was broken
Oh I thought you meant that BannerWeb took control
Why all the security anyway?
Prevents CD theft.
And CCAL wouldn't approve funding for any robotic guards
And yet, some would argue that there's no music worth stealing here
We attract discerning criminals

SPRING 2004 PROGRAM SCHEDULE

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6-9 AM Morning Shows	***Two Fer You*** (Ellen Wohlberg, Charlie Tomm)	***Julidah's Funk Time*** (Ledah Wilcox, Julie Lipson)	***Just What You Needed*** (Chas Wirene, Andrew Bermudez)	***Sexy Mexican Maid*** (Matt Kunzweiler, Cole Dovey)	***Your Mother Obviously Likes You*** (D Ahkong, K Barokka)	***Sounds of the South*** (Julia Cardozo)	***Tret Lo and the Death Machine***
	The Hot Seat (Ryan Abernathey, Andrew Gustafson)				***I & I*** *(Morgan Byrne)*	***Spanish Crate*** *(Viraj Assar)*	
9 AM - 1:30 PM Folk and Blues	***Bizango*** (Alana Sagin, Julia Davidson)	***The Pre-Rock Show*** (Matt Longo)	***Good With Coffee*** (Paul Toutonghi)	***Soda Folk*** *(Megan Osterhout)*	***Hollow Star*** *(Cassidy Freeman)*		***Everybody Loves Rachels*** *(M Sotelino, R Dunlap)*
	Radio Flyer (Anais Mitchell)	***Shady Halo*** *(Alyssa Finn, Erin Jensen, Allison Barker)*	***Nod Over Coffee*** *(Steve Bertolino)*	***The Coop*** *(Jaime Henn)*	***Green Mountain Grass*** *(Melissa Clineburg, Mike Ives)*	***Urban Rhythms*** *(Jan'l Hastings-Robinson)*	***Culture Clash*** *(Astri Von Arbin-Phlander, A Head, C Heinrich)*
	Corn Pone (Andrew Gustafson)	***The Good Lunch*** *(Rose Boyer, Char Carlson)*	***Preaching the Blues*** *(Laura Isham)*	***Jake and Bear*** *(Jacob Carney, Bear Peterson)*	***Happy Hour*** *(Tim Leavitt, Jamie Henn)*	***Naughty Rhythms*** *(Justin Boren, Joseph Brito)*	***These Shoes Don't Fit, Mom*** *(Erin Sullivan)*
1:30-5 PM World and Jazz	***Music from the Mideast*** *(Suleiman Mourad)*	***Long Dark Tea Time*** *(Ryan Cohen)*	***"-------"*** *(Scott Guenther)*	***Arthur Brooks's Jazz Show*** *(Arthur Brooks)*	***After Lunch: Phase Two*** *(Conor Stinson)*	***Music to make love to your ole lady by*** *(Padma Govindan, Brittany Graham)*	***Acoustic Cafe*** *(Stephen Markus)*
	Specified Show *(Ali Shapiro, Christina Galvez)*						
	I & I *(Morgan Byrne)*	***Shmormat*** *(Aaron Tucker, Chris Knapp)*	***Revenge of the Mooninites*** *(Bradley Schneller)*	***Nose Over Tail*** *(Laura Delaney)*	***Hey, Do You Girls Like Joy Division?*** *(Alison Lacivita)*	***Up The Hill Backwards*** *(Cameron Penwell, Sho Ogawa)*	***The Best DARN Sports Show*** *(S Palmer, T Stults, M Meyer)*
5PM Talk	***Oh Word*** *(Jon Brand)*	***We've Got Issues*** *(Peter Simon, et.al.)*	***Revealed*** *(Tim Marks, Devin Green)*	***Tiempo de Descanso*** *(J Williams, Peter Yordan)*	***Political Talk*** *(D Temple, H Epstein)*	***The Rock Bomb*** *(Brian Reavey)*	***JACKED UP! with Ted Flanagan***
6-10 PM Prime Time	***The Eleventh Hour*** *(Chris Eberly)*	***The Power Motion Picture Hour*** *(Dave Tierney, Dan Roda, Jake Heller)*	***Death Goes To The Disco*** *(Sara Kinsey)*	***Is It Something Or Nothing?*** *(Andrew Bishop)*	***The Indie-an Reservation*** *(Ben Golze, Evan Leitch)*	***The Squirrelly and Dan Show*** *(Dan Polifka)*	***New Young Idea*** *(Geoff Chandler)*
	The Grrrrly Show *(Steve Switzer, RuiBing Zheng)*	***<3*** *(Jess Isler)*	***Smokey and the Citizen*** *(Giorgi Areshidze, Dan Shea)*	***Rhythm and Static*** *(Nate Dorr)*	***Mr. Ugly Pants*** *(Dave Riester)*	***Power Hour Jam*** *(Tyler Furnari, Jacob Kuipers)*	***Hey! Show!*** *(Lucas Kavner)*
							Album of the Week
10 PM Hip Hop	***The Bitstream*** *(Ryan Abernathey)*	***The Shaquile O'Neal Power Hour*** *(Alex Gilman)*	***Da' Joint*** *(Dan Russell)*	***Tintinabulation*** *(Angus Sutherland, Samuel Wilson)*	***We So Hood!*** *(C Penwell, F Brubaker, Morgan Jones)*	***Cali Kings*** *(David Hopkins, Dan Saper)*	***Beaten Off the Tracks*** *(Tyler Kremberg)*
10 PM - 1 AM Rocktumal Emissions	***Mass Appeal*** *(Lisa Baumgartner)*	***The Cowbell and Woodblock Hour*** *(Mike Halsall)*	***Floundering Ducks*** *(Asa Thomas-Train)*	***The Lotus Flame*** *(Anjelika Paranjpe)*	***Neither Here Nor There*** *(Shannon Gmyrek)*	***The Radio Show*** *(Niraj Dhungel, Duc Nguyen)*	***Lonely McNally's Idle Chatter*** *(J Warnow, H Stuart, H Marshall)*
	Sunny Day Static *(Cliff McDonald, Dan Burke)*	***Rhapsody in Black*** *(Suzanne Manugian)*	***The Asian Invasion and Then The Caucasian*** *(Cristina Connolly, Patricia Lee)*	***Imo Be Famous*** *(Andy Arazoza, Perry Blackshear)*	***Words and Guitar*** *(Rebecca Kanengiser)*	***Songs that Keep Katie Out of the Clocktower*** *(Katie Polebaum)*	***Rasta Funkin'*** *(Milena Flament, Oona Cassidy)*
3-6 AM Graveyard Shift	***Bounce to This!*** *(Will Hunt, Luke Hammock, Charly Parker)*	***Fits of Insanity*** *(Ellen Wohlberg)*	***Annabelle***	***The Librarians*** *(Lauren Westerfield, Sumiko Carter)*	***Curio Stereo*** *(Christine Coll)*	***Car Ramrod*** *(Laura Healy, Brink Slattery)*	***Sultry Nights***